

# American Art News

VOL. IX, No. 2. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 22, 1910.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

*Calendar of New York Exhibitions.*

*See page 6.*

### New York.

**Blakeslee Galleries, 358 Fifth Avenue—**Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries, 5 East 35th Street—**Rare books and fine bindings, old engravings and art objects.

**Canessa Gallery, 479 Fifth Avenue—**Antique works of art.

**C. J. Charles, 251 Fifth Avenue—**Works of art.

**Cottier Galleries, 3 East 40th Street—**Representative paintings, art objects and decorations.

**Durand-Ruel Galleries, 5 West 36th Street—**Ancient and modern paintings.

**Duveen Brothers, 302 Fifth Avenue—**Works of art.

**Ehrich Galleries, 463 Fifth Avenue—**Permanent exhibition of Old Masters.

**Fifth Avenue Art Galleries, 546 Fifth Avenue—**Important Sales.

**The Folsom Galleries, 396 Fifth Avenue—**Selected paintings and art objects.

**Gimpel and Wildenstein Galleries, 636 Fifth Avenue—**High-class old paintings and works of art.

**M. Johnson-Brown & Co., 17 West 31st Street—**Objects of art.

**The Louis Katz Galleries, 103 West 74 St.—**Paintings, engravings, etchings and framing.

**Kelekian Galleries, 275 Fifth Avenue—**Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Kleinberger Galleries, 12 West 40th St.—**Old Masters.

**Knoedler Galleries, 355 Fifth Avenue—**Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Macbeth Galleries, 450 Fifth Avenue—**Paintings by American artists.

**Montross Gallery, 550 Fifth Avenue—**Selected American paintings.

**Julius Oehme Gallery, 467 Fifth Avenue—**Dutch and Barbizon paintings.

**Frank Partridge, 741 Fifth Ave.—**Historic English Furniture. Old Chinese porcelains.

**Louis Ralston, 548 Fifth Avenue—**Ancient and modern paintings.

**Scott & Fowles, 590 Fifth Avenue—**High-class paintings by Barbizon and Dutch Masters.

**Seligmann & Co., 7 West 36th Street—**Genuine Works of Art.

**Tabbagh Freres, 396 Fifth Avenue—**Art Musulman.

**Arthur Tooth & Sons, 580 Fifth Avenue—**Carefully selected paintings by Dutch and Barbizon artists.

**H. Van Slochem, 477 Fifth Avenue—**Old Masters.

**Yamanaka & Co., 254 Fifth Avenue—**Things Japanese and Chinese.

### Boston.

**Vose Galleries.**—Early English and modern paintings (Foreign and American).

### Chicago.

**Henry Reinhardt.**—High-class paintings.

### Washington (D. C.).

**V. G. Fischer Galleries.**—Fine arts.

### Germany.

**J. & S. Goldschmidt, Frankfort.**—High-class antiquities.

**Galerie Heinemann, Munich.**—High-class paintings of German, Old English and Barbizon Schools.

**G. von Mallmann Galleries, Berlin.**—High-class old paintings and drawings.

**Dr. Jacob Hirsch, Munich.**—Greek and Roman antiquities and numismatics.

### Paris.

**Canessa Galleries.**—Antique works of art.

**Hamburger Fres.**—Works of Art.

**Kleinberger Galleries.**—Old Masters.

**Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Kirkor Minassian Gallery.**—Persian, Arabian and Babyionian objects for collection.

**Tabbagh Freres.**—Art Oriental.

**Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

## THAT BARNEY STATUE.

It is to be hoped that the yellow journals of the country will, after Mrs. Albert Clifford Barney's cabled denial from Paris, that the nude statue, executed by Miss Laura Barney, and which has recently been so exploited when exposed on the lawn of Mrs. Barney's residence in Washington, was a counterfeit presentment of her other daughter, Miss Nathalie Barney—drop the subject. The facts in the case are that Miss Laura Barney executed the statue some twelve years ago in Paris when she was an art student there, and her model was one Mlle. Silvestre, a professional. There has been an absurd amount of ridiculous talk in the press regarding this incident, which it is now hoped is definitely closed.

## CANNOT EXTRADITE DUVEENS.

The procedure of the government against the Duveens, charged with fraud in art importations, was the subject of a conference between Collector William Loeb, Jr., and Assistant Secretary Curtis of the Treasury Department. It was agreed in treasury circles that it would be impossible to extradite the members of the Duveen firm, now in Europe, as the charge against them was not an extraditable one. Their property is subject to action by the American courts, but unless they voluntarily return to the United States they cannot be prosecuted.

When Mr. Jarman, confidential employe of the Duveen Bros. was being examined by the Grand Jury, he was asked certain questions as to the books and a memorandum of the firm which he declined to answer, upon advice of counsel, and upon the ground that it might incriminate him. The Grand Jury then issued a presentment against Mr. Jarman and arraigned him before Judge Hand, of the United States Circuit Court.

Judge Hand ruled that the witness must answer questions as to the memorandum, and also as to what the Messrs. Duveen had said to him, but that he need not tell what conversation he had with his employers nor go into further detail about the books and papers of the firm.

## ARTS SOCIETY'S ELECTION.

At the Annual meeting of the Municipal Arts Society on Wednesday the following officers were elected: President, Bert Hanson; first vice-president, William T. Evans; second vice-president, Victor D. Brenner; secretary, Charles H. Israels; treasurer, Stephen Farrelly; counsel, Nelson S. Spencer; executive secretary, Eugene Pitou, Jr.

Mr. Archer M. Huntington has been elected a life member of the National Sculpture Society, and will have as his fellows only Messrs. J. Sanford Saltus and Samuel T. Shaw. The Life membership was only instituted in the Society last year.

Mr. Chas. L. Freer, of Detroit, has loaned for exhibition in a large hall of the New National Museum at Washington, to be dedicated in February, a representative portion of his art collection which is to come to the Nation after his death. Mr. Freer has gone to China to spend the winter, but completed the arrangements of the exhibition before his departure.



MARQUISE DE CAYO DEL REY AND CHILDREN.  
By Jose Moreno Carbonero

### London.

**Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

**Quach & Co.**—Pictures, prints and etchings.

**Wm. B. Patterson.**—Prints and engravings.

**Sabin Galleries.**—Pictures, engravings, rare books, autographs, etc.

**Shepherd Bros.**—Pictures by the early British masters.

**Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

**Victoria Gallery.**—Old masters.

## AUCTION SALES.

### New York.

**Anderson Auction Co., 12 East 46 St.**—The library of Alexander Herzog, Oct. 26-28, at 2.15 P. M.

**Rare Americana, rare views of New York, rare portraits, Oct. 28, at 8.15 P. M.**

**Fifth Avenue Art Galleries, 546 Fifth Ave.**—The furniture and art collection of the late Julian Edwards, Oct. 24-29, at 2.15 P. M.

### Europe.

**BERLIN—Lepke's Auction-haus—A** private collection, Oct. 21.

**Collection Hans Schwarz, of Vienna, Nov. 8 and 9.**



## OUR SCRAP BOOK.

## Sentiment in Face Painting.

It is related that before Leonardo da Vinci began his great fresco in Milan, of "The Last Supper," he sat for days in the Refectory without moving his hands, lost in deep reflection, awaiting the moment when the countenance of Christ should be revealed to him in the manner in which he desired to see it in his mind. It was of no avail that the Prior of the Monastery complained to the Duke.

In these days of realism such extracts have a charm for the general reader, but as the picture was a fresco, of which sections were painted completely on such a fresh surface of plaster as was needed for each morning's work, and from a careful drawing, necessarily made in advance, Leonardo must have repeatedly sought in this drawing for the desired spirituality of countenance. Many later masters, however, were not so particular and in Italy, where great beauty of expression prevails among women and children of even the lowest class, they were content to paint the first convenient model, the expression being a mere accident. It is the facile technique that gives merit to the result, and pictures from the painter's standpoint, while the public is extolling the artist's soul in altruistic language. He may at times be blessed with this conscious quality, nevertheless. Fra Angelico is an example. His faces manifest exalted religious feeling, although most modern art students would sneer at his drawing and high finish.

An English artist was once commissioned to paint a nobleman's portrait and went to his estate for the purpose. There were many guests and he spent several days in seemingly idle pleasure, until he saw the expression he needed and dispelled his host's impatience by starting work at once.

L'Ancien.

## CHICAGO.

The Art Institute's twenty-third annual exhibition of oils and sculpture opened on Tuesday last. An imposing collection of large canvases, portraiture and landscape, fills the galleries of the east wing. Many of the canvases were in the last Paris Salon. While American portraiture is well represented, works by Tarbell, Vonneg, Wiles and several others are missing.

The exhibition is strong in landscapes and the leaders of this school are well represented, notably Edward Redfield, Elmer Schofield, Willard Metcalf, Bruce Crane, Emil Carlsen, Alexander Harrison, Gardner Symons, Albert Groll, Chas. H. Davis, Ben Foster, Winslow Homer, Horatio Walker and others.

The portraits and figure pieces are to the fore with examples by John Sargent, Louis Betts, Cecilia Beaux, Gari Melchers, Sargent Kendall, Mary Cassatt, Joseph de Camp, Frank Benson, Walter McEwen and others. Henry S. Hubbell is represented by nine portraits and two studies. His "The Departure" dominates one of the walls. It is a life-size of a woman in cloak and veiled hat. Gari Melchers shows a "Madonna." Louis Betts is represented by "Apple Blossoms." Lawton Parker by a portrait of Mrs. N. W. Harris, John Alexander by "Sunlight," and Thomas Dewing contributes "A Lady in Brown."

The Potter Palmer gold medal with \$1000 was given to W. Sargeant Kendall for his portrait group of a mother with two daughters, entitled "Alison." The N. W. Harris silver medal, with \$500, went to Willard Metcalf for his well known winter landscape, "Ice-bound."

Henry S. Hubbell captured the N. W. Harris bronze medal with \$300 for his figure work, "The Departure." William C. Wendt, of Los Angeles, an Honorable Mention and \$100 for a landscape, "Silence of the Night," and Frederick Bartlett, the Martin B. Cahn prize of \$100, limited to Chicago artists. The jury warmly commended a bronze bust of Vierack, the entomologist, by Charles Grafly.

The Convention of the National League of Handicraft Societies will assemble Monday next in Room 601 of the Fine Arts Building, Chicago, and will continue in session three days.

## MINNEAPOLIS.

The Society of Fine Arts has planned to have eight exhibitions during this season, the first of which was held in the latter part of September, at which were displayed the historical collection of water colors by American artists, which was collected by Mr. Gustav H. Buek, of Brooklyn, N. Y.

There are 181 examples represented in this collection, by such artists as Edwin A. Abbey, John La Farge, A. T. Keller, Whistler, Homer Martin, George Hitchcock, Emil Calsen, Childe Hassam, and Clara McChesney. For the present month the society will offer an exhibition of marine and landscape paintings by Phillip Little. In November, there will be on view etchings by Cadwallader Washburn, in conjunction with monotypes by Harry Rubins and Carl Kappstein.

The Minneapolis exhibition will be held in December, and in January will be shown a collection of paintings and drawings of Egyptian scenes by Jules Guerin; in February, works of representative American illustrators in oil, water color and black and white; in March, the Minneapolis Artists' league exhibit, and in April, the close of the season, an exhibition of portraits by Henry Salem Hubbell, and landscapes by Birge Harrison.

## STOCKBRIDGE ART EXHIBIT.

Under the direction of Augustus Lukeman, a successful exhibition of American pictures and sculptures, was held at the Casino at Stockbridge, Mass., the past summer. The artists represented by oils were Thomas Shields Clarke, Francis Day, Ellen Sturgis Dixey, Ellen and Lydia Field Emmet, Ethel F. Folsom, Mary Foote, Ben. Foster, Charles Allen Hulbert, Katherine A. Hulbert, H. Bolton Jones, Helene M. Kobbe, Kathleen McEnery, Walter Nettleton, and Clark G. Voorhees. There were water colors, drawings and reproductions by Francis Day, Ellen Sturgis Dixey, George Winthrop Folsom, Cecile Bristed Griffith, Herman Kobbe, Marie O. Kobbe, Louis Metcalfe, Edward L. Morse, and Pauline von Bernuth, and Thomas Shields Clarke, Daniel C. French, Augustus Lukeman and Roland Hinton Perry contributed sculptures.

## THE LATHROP COLLECTION.

The Anderson Auction Company will sell during the winter, at their galleries, 12 East 46 St., the collection of paintings and original drawings owned by the late Francis Lathrop, the artist. There are 125 pictures, including examples of the Barbizon school and works by American artists. Among the Barbizons are examples of Diaz, including "The Quarry," a "Forest of Fontainebleau," and landscapes by Corot, Dupré, and Rousseau.

The annual exhibition of the N. Y. Watercolor Club will open to the public in the Fine Arts Galleries on Saturday next.

## ROMANCE OF AUCTIONS.

"Of course, I have met with a good many interesting experiences during my career as an auctioneer," relates Henry Stevens in the "Strand," "but the most striking of them all occurred, I think, in connection with a great auk's egg.

"Some years ago a young fellow rode over to an obscure furniture sale at the country village in the hope of securing a bargain to help in furnishing a home in view of his intended marriage. And a bargain he did get, though not of the kind he originally thought of.

"One of the lots put up for sale was a basket full of shells, eggs and other oddments which had attracted the attention of an old lady who happened to be present. Just as they were on the point of being knocked down to her the young man was struck with the appearance of two large eggs in the basket, and thinking he might as well have them as curiosities he started to bid, with the result that the lot was knocked down to him for \$9.

"Upon examining the eggs it occurred to him that he might be able to make a slight profit on their sale. He accordingly wrapped them up in his handkerchief and brought them to me.

"As soon as I had washed off the grime which covered them, I discovered that they were eggs of no less a bird than the great auk, and as the result of their sale a few weeks later I handed the astute young bargain hunter a check for \$2,000, which was sufficient to set him up in business.

"At another sale which I conducted there was an old picture so covered with dirt and grime that it was almost impossible to see what it was like. This was hung upon the wall in a prominent position, but did not apparently find favor in the eyes of any of the dealers who were present. No reserve price was placed upon this picture, which had been put into the sale by a local pawnbroker, to whom it had been pledged and not redeemed.

"In spite of every effort on the part of the auctioneer it was eventually knocked down to a young man who had looked into the sale quite casually in order to waste half an hour during which he had to wait for a train. Taking a great fancy to the frame, which was of oak, blackened with age, he hazarded a bid of \$5, at which price it was knocked down to him without any competition.

"As he did not want the picture he asked the auctioneer whether he would mind trying to get a bid for it if he cut it out of the frame; and being answered in the affirmative, he took out his knife and neatly cut through the canvas all round the edge.

"Imagine the astonishment of himself and all present when hidden behind the canvas he discovered five bills for \$100 each. Evidently the picture had been used to conceal the savings of some previous owner who had died without disclosing the secret and whose hard won fortune thus came into the hands of a total stranger.

"I should quote as very interesting a sale at Rutland Gate, where there were only the remains of the furniture, a firm having been allowed to take what they chose to their rooms. It was accordingly after the nature of a rummage sale, but in one cupboard, which had been overlooked, were what the junior clerk described as three silver cups. The auctioneer was sitting in his office when a gentleman drove up in a handsome cab, anxious to speak about these cups, for which he offered no less than \$1,500.

"The auctioneer was so much surprised that he thought his visitor must have some reason for this high bid, and he wisely determined not to take the first offer he received. 'Oh, I don't think they will take that,' he said, and with this the gentleman had to be content. An expert was called on to examine the so-called cups, and he discovered them to be in reality sixteenth century chalices, for which he himself made an offer of \$2,100. The three cups were subsequently sold for \$5,750, but it was only by the slightest chance that they had not gone for a mere song.

## EUROPEAN SALES.

Dr. Jacob Hirsch, the distinguished expert of Munich, announces the sale, under his direction, of coins, medallions and plaques forming the collection of Herr H. G. Gutekunst of Stuttgart. The collection includes 512 pieces, many of them rare, and will be sold Nov. 7 and 8. The catalogue may be seen at *American Art News* office.

On Nov. 9, there will be sold in Munich, under the direction of Dr. Jacob Hirsch, the collection of Roman coins and medallions belonging to Jean P. Lambros, of Athens. The collection contains 2053 numbers, many of them rare and of interest to American numismatists. The catalogue can be inspected at the *American Art News* office.

## OBITUARY.

## Larkin G. Meade.

News comes from Florence, Italy, of the death of the American sculptor, Larkin Goldsmith Meade. He was born in Chesterfield, N. H., Jan. 3, 1835. At one time he was attached to the United States Consulate at Venice, where his brother-in-law, William Dean Howells, the novelist, was Consul. He made his home in Florence.

Among his works are the National Lincoln Monument at Springfield, Ill.; the Soldiers' Monument at St. Johnsbury, Vt.; statues of Ethan Allen in the National Art Gallery, Washington, and in the State Capitol at Montpelier, Vt.; a colossal statue of the Mississippi River, a huge marble group representing Columbus appealing to Queen Isabella, and numerous ideal works.

## ART GRAFTER CONVICTED.

Joseph M. Huston, architect of the State Capitol at Harrisburg, Pa., was convicted Wednesday last and sentenced to pay a fine of \$500 and to serve an indeterminate sentence of from six months to two years in the penitentiary.

Huston was convicted last spring of conspiracy to cheat and defraud the State by certifying to fraudulent bills rendered for furniture for the capitol. He was the last of those tried for the same offence, and his chief associate, Col. Sanderson, died last year.

The portrait group of the Marquise de Cayo del Rey and her sons, reproduced in this issue, was painted by the eminent Spanish artist, Jose Moreno Carbonero, and is an excellent example of his portrait work. Carbonero is best known outside of Spain by his series of paintings illustrating the life and adventures of Don Quixote. He completed last year, and exhibited at the recent International Exposition in Buenos Ayres, a remarkable historical composition for the reception hall of the Hotel de Ville in Buenos Ayres, illustrating the founding of that city by Don Juan de Garaz in 1580.

Carbonero's work is notable for fine composition, boldness of execution and rich and glowing color; he is especially happy in his portrait work in the rendering of expression.



## Exhibition Calendar for Artists

**PHILADELPHIA WATERCOLOR CLUB**, Penna. Academy of Fine Arts, Phila., Pa.  
Eighth annual exhibition.

Entry cards must be received at Academy before.....Oct. 22  
Exhibits must be received at Academy by.....Oct. 25  
Press view and Reception.....Nov. 12  
Opening of exhibition.....Nov. 14  
Closing of exhibition.....Dec. 18

**PENNA. SOCIETY OF MINIATURE PAINTERS**, Penna. Academy of Fine Arts,  
Philadelphia, Pa.

Ninth annual exhibition.

Entry cards must be received at Academy by.....Oct. 22  
Exhibits must be received at Academy by.....Nov. 3  
Opening of exhibition.....Nov. 12  
Closing of exhibition.....Dec. 11

**CORCORAN GALLERY OF ART**, Washington, D. C.

Third biennial exhibition of contemporary American art.

Entry cards must be received by.....Nov. 8  
Exhibits received on or before.....Nov. 24  
Exhibits in N. Y. received by Budworth & Son by.....Nov. 15  
Exhibits in Boston received by Doll & Richards by.....Nov. 15  
Exhibits in Phila. received by C. A. Haseltine by.....Nov. 15  
Private view and reception.....Dec. 12  
Opening of exhibition.....Dec. 13  
Closing of exhibition.....Jan. 23

**THE CONNECTICUT ACADEMY OF FINE ARTS**, Hartford, Conn.

First annual exhibition of oils and sculpture.

Entry cards must be received by Secretary by.....Nov. 14  
Exhibits received by Wiley & Son, Hartford, on or before.....Nov. 14  
Press view and varnishing day.....Nov. 19  
Opening of exhibition.....Nov. 21  
Closing of exhibition.....Dec. 4

**NATIONAL ACADEMY OF DESIGN**, 215 W. 57 St., New York.

Winter exhibition.

Exhibits received.....Nov. 21, 22

## IN AND OUT THE STUDIOS.

Jef Leempoels, the Belgian painter, who spent several winters in New York a few years ago, has been awarded the cross of a Chevalier of the Legion of Honor, by the French Government, in recognition of his abilities and his successful canvases at recent salons. M. Leempoels, who has been most successful in his art, and who has built himself a handsome residence and studio in the Rue Americaine in Brussels, has recently been married to a charming young woman in Brussels, and the couple spend the late Autumn and early Winter in Egypt and on the Riviera.

Miss Mary Tillinghast has just completed a stained glass panel for a church in Toledo, O., in which is a portrait of Christ, painted from a description given by Justinian, the Roman Senator who saw the Saviour in Palestine. The work is a memorial to Mrs. Eliza C. Bailey, presented by her daughters to the church.

A private view of twelve historic and symbolic windows, designed and executed by Edward P. Sperry, was given the later afternoons of this week at the studios of the Decorative Glass Company, 46 Washington Square, South. The windows, a notice of which will be given next week, are to be placed in the First Parish Church, Plymouth, Mass., as a tribute to the memory of the Pilgrims who first settled Plymouth.

Howard Hildebrandt has returned from Nova Scotia and is settled for the winter at his 67 St. studio.

Alethea H. Platt spent the summer abroad, painting in Brittany and England. She has returned to her Van Dyck studio.

Helen Watson Phelps has returned from her summer studio in the Adirondacks, and is settled for the winter in her Sherwood studio. Miss Phelps recently painted a portrait of Mrs. Charlotte Corwin, which is said to be an excellent likeness and a splendid work in every way.

Charles F. Naegele has returned to his 67 St. studio, where he is busy with some portrait work.

A group of artists, comprising Henry Golden Dearth, Louis Paul Dessar, Emile Carlsen, Miss Lillian Genth, Irving Couse and John C. Johansen, have arranged a rotary exhibition of their recent work, to be shown in St. Louis, Buffalo, Cleveland, Toronto, Syracuse and Toledo. The exhibition will open in St. Louis on the close of that of the Shirlaw collection, which is now being shown there.

Howard Chandler Christy has built a studio adjoining his home near Zanesville, Ohio, where he is now at work making drawings for a new calendar, and also in various illustrations.

Ben Ali Haggin, who spent several months abroad, has returned to his 67 St. studio. While in Munich he painted a new portrait of Rita Sacchetto, the dancer. It is a well modeled work, strong and fine in color, with predominating lines of gold and black, artistically relieved by touches of red. It shows the subject in a standing pose holding a fan. Mr. Haggin also painted a portrait of Count Orloff, at Divonne, France.

Friends of Mrs. E. M. Scott will be pleased to learn of her return to America after two years spent in Italy, many months of which she was in a hospital, owing to an automobile accident. Her health is perfectly restored and she is looking forward soon to commencing work at her old studio, 142 East 18 St.

Charles Dana Gibson has returned from his summer home at Islesworth, Me. He is at work in his Carnegie Hall studio.

Paul Dougherty has spent the summer at Lands End, Cornwall. He is planning to return to America about Nov. 1.

After a summer of hard work at Elizabethtown, N. Y., Mrs. Charlotte B. Coman has returned to her Van Dyck studio, where there are a number of her splendid canvases, full of the charm and poetry for which her work is known. She is looking forward to a busy winter, as she has several commissions to fill.

Miss Alta E. Wilmot, who spent the summer in the Catskills, has returned to her Van Dyck studio, where she has resumed work. Her charming miniatures are well known to art lovers. Among them is a recent one of Mrs. F. Fisher, of Boston, which is considered a decided success.

F. Ballard Williams, who spent the summer at Saybrook, Conn., has returned to his 67 St. studio.

Herbert A. Morgan has returned from Belgrave Lakes, Me., for the season. One of his paintings has recently been purchased by Mr. Valentine P. Snyder, president of the Bank of Commerce.

The stained glass windows designed by Louis D. Vaillant, have just been placed in the new building of the Ethical Culture Society. Mr. Vaillant is now in Washington, Conn.

Richard Maynard has returned from Utica, and is now in his studio in the Atelier Building. He has recently completed the portraits of the granddaughter and two nieces of Vice-President Sherman.

Charles Bittinger is at Lyme and expects to return about November first.

A. Müller Ury has just returned from Europe and has begun a number of paintings.

Charles P. Gruppe has returned from Lyme, bringing a number of new landscapes.

C. Francis Jones has returned from South Egremont, Mass.

J. M. Lichtenauer has just returned from Rangely Lakes, bringing several portraits. He has also completed a decorative panel and a number of landscapes.

Alice Beech Winters is exhibiting a few of her paintings at Dallas, Texas.

William J. Baer has returned from Salter's Point, Mass.

George M. Reeves has returned from Shelter Island.

E. S. Blumenschein has been painting in Mexico since early July and expects to return late in November.

Henry B. Snell has returned from an eighteen months' stay abroad, bringing a large number of paintings, the subjects covering India, Holland, Italy, Germany, and France. Mr. Snell will hold a special exhibition of his work some time this winter.

Among the artists sketching at Sailorsburg, Pa., are E. H. Potthast and Walter Clark.

Clinton Peters is painting a large portrait of Miss Agnes Boulton, of Philadelphia.

Hugh Nicholson, the English miniature painter, has opened a new studio at 111 East 56 Street.

Frances Grimes is in Kennebunkport, Me.

Will H. Drake has returned from a sketching tour among the Blue Ridge Mountains in southern Pennsylvania.

K. M. Rehn is expected to return about October 25, from Magnolia, Mass., with a number of sea sketches.

## A CORRECTION.

"The Open Fire Place," by Robert Reid, reproduced in the September issue of the *American Art News*, is not in the Boston Museum of Fine Arts as stated, but is the property of the Corcoran Gallery, of Washington, D. C.

## COMING EXHIBITION.

The Connecticut Academy of Fine Arts of Hartford, Conn., announces the first annual exhibition of oils and sculpture, to be held in the annex of the Wadsworth Athenaeum, Nov. 21-Dec. 4.

Entry cards must be received by the Secretary, Ralph Russell Seymour, not later than Nov. 14. All works from out of town intended for this exhibition must be delivered at Wiley & Son, all expenses paid, on or before Nov. 14. The following are the members of the jury: Robert B. Brandegee, Charles Noel Flagg, Daniel F. Wentworth, John F. Weir, H. Siddons Mowbray, Thomas Brabazon, George Keller, Ruel C. Tuttle, Henry C. White, Charles Foster and Guy C. Wiggins.

## SCULPTURE AT ACADEMY.

The entire South Gallery of the Fine Arts Building is to be devoted to sculpture at the Autumn Academy display this year. This concession to the sculptors, or rather to the National Sculpture Society, which is said to be due to the intercession of Daniel Chester French, while hailed with delight by the workers in clay and the wielders of the chisel, is not so acclaimed by the painters, for it will reduce the all too small available wall space of the galleries in a measurable degree.

## THE VENICE EXHIBITION.

Mr. John Q. Wood, United States Consul at Venice, says in his last official report, that nearly 500,000 visitors were drawn to the Venice Art Exhibition, held last year. He estimates the sales of the paintings at \$700,000, and of this amount English artists sold \$11,000.

Mr. Wood expresses the opinion that it would be greatly to the advantage of American artists to exhibit their work in Venice, and he believes that a small amount of money would secure an excellent home in Venice for exhibiting their work.

## EDUCATIONAL MUSEUM.

At the recent special exhibition of the Teachers College of Columbia University, this city, were specimens of the students' work from the Royal College of Art, South Kensington, London, England, embracing studies and original designs, from the schools of ornament and design, decorative painting, figure composition, in color, sculpture and modeling.

Everett L. Warner expects to remain in Lyme until the middle of December.

The artist and lay members of the Salmagundi Club are looking forward to the "get together" dinner of the club, which will take place in the near future. The first monthly meeting of the club recently held was well attended.

Philip Boileau will not return to town before November from his country place at Douglaston, Long Island.

R. M. Shurtleff is still at his summer home at Keene Valley, N. Y.



## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act of  
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.  
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

JAMES B. TOWNSEND, President and Treasurer,  
18-20 East 42d Street.  
CHARLES M. WARNICK, Secretary,  
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69  
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue  
Caumartin.

SUBSCRIPTION RATES.	
Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

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Ed. Schulte	75 Unter den Linden
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale
LONDON.	
American Express Co.	Haymarket St.
Allied Artists' Ass'n	67 Chancery Lane
W. M. Power	123 Victoria St., S. W.
MUNICH.	
Galerie Heinemann	5, Lenbachplatz
PARIS.	
American Art Students' Club	4 Rue de Chevreuse
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Cie.	31 Boul. Haussmann
American Express Co.	11 Rue Scribe
Cercle Militaire	49 Avenue de l'Opera
Crédit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	2 Place de l'Opera
Munroe et Cie.	7 Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel
Lucien Lefebvre-Foinet	2 Rue Brea

## THE CASE OF DUVEEN BROS.

The art season in America has unfortunately opened this year with a most sensational happening—namely, the seizure of the goods and objects in the galleries of Duveen Brothers on Fifth Avenue, by the customs authorities, the arrest of Mr. Benjamin Duveen and later of Mr. Henry Duveen, the latter as he was just arriving in New York on the Lusitania, and the following indictment, not only of Messrs. Benjamin and Henry Duveen, but of the other members of the firm, Messrs. Joseph, Joel and Louis Duveen, all of whom are now in London and Paris, by the Federal Grand Jury on complaint of the United States District Attorney, accusing all the defendants of having defrauded the government, through undervaluations and false invoices of important works of art, of large sums of money. In this land of sensations, and in these days of an hysterical and sensational daily press, this occurrence has been exploited to the utmost degree and this exploitation has given the public a confused idea of the entire matter. Whatever may be the outcome

of the case, when, after trial, now set for January, the Court has rendered its decision, and while it is not within the province of a newspaper to discuss or pass judgment upon such a case before it has been adjudicated by the courts, it would seem to us on the facts of the procedure as far as they can be winnowed out from the mass of sensational fluff that has been published, that Mr. Benjamin, and especially Mr. Henry Duveen, were subjected to unnecessary annoyance and even needlessly harsh treatment. The house has earned for itself a name and reputation that has made the arrest of two of its members and the indictment of all, a decided shock to the art world, and as Mr. Benjamin Duveen was here in virtual charge of many millions of dollars' worth of art property, and Mr. Henry Duveen was arriving, and not departing from the country, it would seem as if so hasty an arrest and detention in the case of both men were unnecessary. We publish in another column interviews obtained by the New York Herald with leading art dealers in Paris and London—those of New York have very naturally evidently declined to express an opinion regarding the misfortune of their fellows—from which it would appear that the art trade as a whole, at least in Europe, regrets the occurrence and sympathizes with the accused dealers.

It must not be forgotten that the house of Duveen Brothers has brought from the Old World and distributed to private collections, and through private buyers to the Metropolitan and other American museums, some of the most notable art treasures of the country, and that their energy, taste and boldness in expenditure of capital, has brought out from the private, and even public galleries of Europe, some remarkable art treasures. The question of undervaluation is a vexed one, and other dealers than the Duveens have had to meet it with the government in years gone by. Whether or not an art work purchased abroad should be invoiced for importation here at its actual cost to the dealer or that at which the said dealer has disposed of it to a customer, is presumably the crux of this whole matter. The case of Rubens' "Holy Family," now in the Metropolitan Museum, is one in point. It was sold by a well known New York and Paris expert some ten years ago to the late Mr. Matthiessen, and after said sale, and while it was still in the former's New York gallery, the Custom House authorities swooped down, claimed that it had been undervalued in the invoice and demanded the payment of a largely increased duty, and of a fine, and threatened the confiscation of the picture. The expert produced his originally receipted bill for the canvas, some \$26,000, at which he had invoiced it, and on which sum he had paid the duty, claimed that he was not liable for any further duty upon the largely increased price at which he had sold it to Mr. Matthiessen, and if we remember rightly, was, after some delay, virtually sustained in his contention.

The Duveen case will be watched with the greatest interest in the business as in

the art world, and meanwhile, and until the case can be tried and the courts can reach a decision, judgment upon it should be suspended.

## SCULPTURES vs. PICTURES.

The decision of the Council of the National Academy to devote the South Gallery of the Fine Arts Building at the coming Autumn Academy exhibition entirely to sculpture, has caused a mild sensation in the studios, and has led to a chorus of protest from those painters who have returned to the city.

The difficulty of giving adequate space to the display of sculptures at the Academy exhibitions was met two years by the use of the adjoining building—a riding hall owned by Mr. Frank J. Gould and generously offered by him. Last year the sculptors were poorly represented at both the Autumn and Winter Academy displays, and it was only natural that they should have wished more opportunity for the exhibition of their works this year. As Mr. Daniel C. French, of the Sculpture Society, is himself an Academician, he was able to influence the Academy this year to devote a gallery to the sculptors, but this has naturally aroused opposition and protest on the part of the painters who, while they would not object to the sculptors being represented if the Academy had proper galleries and sufficient space, now foresee the always inadequate space for the exhibition of pictures still further curtailed.

It is to be hoped that calm judgment will enable the painters to submit without opposition to the new move this Autumn, and that some arrangement can be made before holding the Winter Academy exhibition for a separate sculpture exhibit in another building.

## VALENTINER COMPLIMENTED.

Mr. Leon Hirsch, who spent some time in Berlin the past summer, says that Dr. Bode, director of the National Gallery in that city, expressed himself as very much gratified with the success of his protégé, Dr. W. R. Valentiner, the curator of decorative art at the Metropolitan Museum. Dr. Valentiner was for some years his assistant and received his art education under Dr. Bode. It is not only as an expert in decorative art, but as a well qualified judge of the different schools of painting, particularly the Dutch and Flemish, that he has become an authority second to none in this country. Dr. Bode told Mr. Hirsch that he considered Dr. Valentiner fully as competent an expert on Rembrandt and other Dutch artists as any one abroad. Dr. Valentiner has a charming personality and has made many friends in this country among collectors, who have noted his unfailing courtesy and willingness to assist them in learning the truth about their pictures.

## COIN COLLECTION SOLD.

The Gilbert collection numbering 63 cents of 1794, was sold by auction last week by Thomas L. Elder, for \$1630. The 1794 cents, those produced in the second year of the history of American pennies, are always classified according to the Hays collection. Hays No. 40 brought \$101, Hays No. 19 brought \$51, the record price for that particular coin. Hays No. 25 brought \$75.

## PHILATELIC EXHIBITION.

The awards in connection with the International Philatelic Exhibition at Berne, were made public last month, and the list shows the remarkable manner in which the collecting of postage stamps, not so many years ago a pursuit regarded by most persons as fit only for school boys, has become a world-wide hobby, studied scientifically, and involving the expenditure of great sums of money.

The task of passing on the collections occupied the judges the greater part of three days. The seven judges were natives of six different countries. Two Grand Prix Cups were awarded, ninety-five medals, and forty-five diplomas. The English collections carry off many honors. It is well known that King George is an enthusiastic collector, and a very small part of his wonderful collection was sent to Berne. It was a collection of Nevis stamps, and, though not stated to be "hors concours," did not obtain an award. The Earl of Crawford, another famous English collector, sent a few pages of Neapolitan stamps, for which a silver-gilt medal was awarded to him. Prince Doria Pamphily of Italy showed a few rare early Italian examples, and received a silver medal. H. J. Duveen, the art dealer, in addition to a gold medal for his Swiss collection, received a gold medal for his extraordinary collection of Mauritius. Since this collection was last exhibited, the owner has added what are described as two "superb" copies of the "Post Office" Mauritius stamps which came from the collection of the late Sir William Avery. These two stamps are worth about \$15,000 the pair. A block of four of the one penny "Post Paid" stamps in the unused state cost the owner \$5,000, and is regarded as one of the finest things in the exhibition. The gold medal for the best general collection of postage stamps of the world, went to Dr. Rodolphe Ferrario of Como, for a collection of over 13,000 varieties. The Grand Prix for Switzerland has been awarded to H. Jaggi-Weber of Winterthur, President of the Union of Swiss Philatelic Societies, for exhibits of the early cantonal stamps used on the original envelopes, and of the Swiss Federal issues from 1850 to 1910. In the same class Mr. Duveen received the gold medal for his collection of early Swiss stamps, which is rich in rarities, and is in point of monetary value one of the best in the exhibition. It is worth not less than \$25,000.

There was only one American exhibitor—C. Lathrop Pack, who showed four collections of stamps, of Spain, the Cape of Good Hope, New Zealand, and Brazil. For each collection Mr. Pack received a silver-gilt medal. It is regretted that his collection of Uruguayan stamps, famous among collectors all over the world, was not on view, but this was impossible, as it had been sent to the Argentine Philatelic Society's exhibition at Buenos Ayres.

## MORGAN PRESENTS CATALOG.

Mr. J. Pierpont Morgan has presented to the Boston Public Library a copy of the catalogue of "Cut Jewels and Precious Works of Art, the Property of J. Pierpont Morgan." This is one of the famous "Morgan catalogues," all of which are issued in limited editions and for private distribution only. The catalogue is in royal folio size, with ninety-four plates and thirteen text illustrations.



## LONDON LETTER.

London, October 8, 1910.

After reposing at the Victoria and Albert Museum on loan for nearly forty years, Lord Zouche's unique enamel reliquary or chasse, Limoges work of the XII Century, has been sold to Mr. Charles Wertheimer. The chasse, said to have been made for St. Louis of France to contain relics he brought from the Holy Land, remained in France until after the Revolution, when it came into the possession of Mr. Beckford. At the Beckford sale in 1823 it was bought for £138 by the Countess of Newburgh, who gave it to the Hon. Robert Curzon in 1852. The price paid by Mr. Wertheimer for this treasure, engraved on the title pages of Britton's "Illustrations of Fonthill," has not been disclosed, but it is estimated to be somewhere about £50,000.

Owing to the conversion of the New Gallery into a restaurant, the Society of Portrait Painters has been forced to move into the gallery of the Royal Society of Painters in Watercolors, and in these smaller quarters the number of exhibits has had to be reduced from some 200 to 59. This diminution has enabled the society to preserve a higher standard, and although several of our ablest young portraitists have been crowded out and not a few mediocre performances by older men allowed to slip in, the general appearance is an improvement on past shows of this society.

John Lavery is the most prominent exhibitor, with three portraits, including a fine head of the Russian dancer, Anna Pavlova, and an exquisite full-length of the lovely "Priscilla, Countess of Annesley." Francis Dodd further raises his rapidly growing reputation with three portraits, all distinguished and strongly characterized. Alma-Tadema sends a well-drawn, low-toned portrait of his daughter; J. J. Shannon, a portrait of Mr. J. Sampson, and good portraits are also shown by Walter W. Russell, E. A. Walton, George Spencer Watson, Maurice Greiffenhagen and H. Harris Brown.

The 134th exhibition of the Royal Society of British Artists painfully illustrates the moribund condition of this ancient society, the bulk of the exhibits being commonplace in the extreme and tamely derivative. Joseph Simpson is almost the only exhibitor with a strong individuality, and his "The White Room," an exquisitely delicate interior with a seated figure, is easily the best exhibit in quality of paint, color and design. A decorative portrait, "Purple and Silver," by W. Graham Robertson.

Although not as yet on view either to the public or the press, the five decorative panels, presented by various donors to the Houses of Parliament, are now in position in the corridor between St. Stephen's Hall and the Waiting Hall. All five are oil paintings on canvas and the names of the artists and subjects depicted follow:

Ernest Board: Latimer preaching before Edward VI at St. Paul's Cross.

F. Cadogan Cowper: Erasmus and Thomas More visit the Children of Henry VII at Greenwich.

Denis Eden: Cabot Receiving the Charter from Henry VII.

Frank O. Salisbury: Trial of Catherine of Aragon.

Byam Shaw: Entry of Queen Mary with Princess Elizabeth into London.

Critics here express the most pessimistic views of the venture, commenting on the fact that our foremost decorators, E. G. Cayley Robinson, Moira and Bragwyn, have been left aside and some untried painters entrusted with the commission.

## ANCIENT EGYPTIAN ART.

Two interesting specimens of ancient Egyptian art recently acquired by the British Museum are now on exhibition in the gallery of Egyptian sculpture. The first, a libation altar of gray granite, which was made for the "Fourth Prophet of Amen, Nesi-Ptoeh," has upon it representations of the usual funereal offerings carved in relief, accompanied by two lines of well-cut hieroglyphics, one reading from left to right, the other from right to left.

These inscriptions are prayers to the god Osiris, that he may grant offerings and sepulchral meals to the deceased person, or rather, to his "Ka"—that is, his spiritual double in the next world. Altars of this class were usually placed in niches or before a figure of the deceased in the entrance chamber of the

## PARIS LETTER.

Paris, October 8, 1910.

The Salon d'Automne is usually, to speak of it in general, little better than the Salon des Indépendants, but the latter has, although without a jury, steadily and slowly gained the confidence of the more serious and capable in the art world, while the former, with its jury, has done its utmost to destroy the confidence it did possess and has assumed an air of haughty independence. In the Salon d'Automne are missed some of the best artists of to-day, who, for some reason, do not exhibit, as, for example, Auguste Rodin, Auguste Lepère, J. F. Raffaelli, P. A. Renoir, Guirand de Scévola and many others. The new blood receives little encouragement for it seems customary, when an artist submits several things, the jury chooses the smallest and collects the entry fee (25 francs).



THE HOLY VIRGIN, CHILD AND ST. ANNE.

By Albrecht Durer.

In the Ernest Arnold Gallery—Dresden.

tomb, and the inscriptions upon them were read out and used as prayers by visitors in the belief that they possessed magical powers.

The second object is a seated group in white limestone, 26 inches in height. The group represents an official of rank together with his wife or sister, seated on small chairs of state. Both figures, which are evidently portraits, are shown wearing long robes reaching nearly to the ankles, and the usual wig which was worn by both men and women on ceremonial occasions. The faces of both the male and female figures appear to have originally been painted, but of this only very little trace now remains.

The date of both altar and group is probably to be placed between the nineteenth and twentieth dynasty, about B. C. 1366-1300.

Every encouragement is given to the insane mind in art and there seems to be no limit that cannot be attained, although it must be said that this year's exhibit is a little less vulgar than those of the last two years.

Art was from the beginning supposed to be a beautiful conception in the mind, suggested by nature and placed on canvas or cut by the chisel, so that others might also enjoy the pleasure. From the primitives come many fine thoughts, but when the innocent public of to-day who have done nothing to be so punished are presented with an exhibition, which has in general the presumable object of collecting the most hideous things possible and offering offence to those who have by serious effort attained a means of expressing the most subtle emotions in nature, surely it is time to call a halt.

The impressionists who claim to be guided by the primitives and who are doing much to enlighten the world ought not to be harnessed with those of diseased minds, who, for the sake of popularity have thrown away what knowledge they ever did possess, and now stoop to seemingly any depth to win the race of their doom.

The incoherent extravagance of works signed by Matisse, Girieud, Friesz, Lombard and others, is too appalling for further mention, but the Spanish artist, Señor Sert, exhibits a decoration executed for the entrance of Marquese de Atilla's ballroom at Barcelona, which deserves notice. A follower of the Venetian painters, he has presented the Centaur, with Bacchus, the philosopher, the warrior, youth, an old man and Cupid and Death. The panel showing Orpheus weeping for Eurydice is perhaps the finest. The ceiling represents Love more triumphant than Death, Orpheus finding Eurydice.

Maurice Denis shows eight decorative panels, "Soir Florentin," for an octagonal cupola for M. Ch. Stern, inspired by the "Twilight" of Boccaccio's Decameron. These are a little in the feeling of Puvis de Chavannes. Dreyfus-Gonzales has a striking portrait.

A. Koopman, with two paintings and several monotypes in color, is very bold in his treatment, has fresh color and good movement in his work. A good still life by Alcorta is very true in values. A still life by H. P. Gibb, also shows a keen appreciation of color values, but his "Paysage," pleasant in design and color, is a conundrum. J. S. Blum exhibits two very strong still lifes. "La Robe Blanche," by J. A. Terry, has fine brushwork and massing. "Anna Pavlova," by John Lavery is decidedly disappointing, more suggestive of cleverness than seriousness, a piece of flashy pyrotechnics, unworthy of this painter. G. Oberteuffer has pleasing vibration of light. T. F. Simon, C. H. White and Miss K. Kimball exhibit several very excellent line etchings. Miss Stettler, with a firm dash in her garden subjects, has painted her figures too apparently to be pleasant. Miss Dannenberg has nicely massed light values and movement.

R. C. Bunny, while his "Bacchanale," is pleasing, has failed miserably in his "Vendange." A portrait by Manzana-Pissarro, entirely in gold leaf, is amusing. Jules Perrichon shows excellent woodcuts and drawings and Miss Wesselhoeft a beautiful little design for stained glass in rich blue and yellow. Miss Mars and Miss Squire express themselves in peculiar flat tones. M. Russells "Hommes nus sur la plage" is decidedly grotesque.

The sculpture pieces by Jo. Davidson are bold and show the hand of one who understands and loves beautiful form.

## A NEW DURER.

The picture "The Holy Virgin, Child and St. Anne," by Albrecht Durer, a reproduction of which appears on this page, is now in the Ernest Arnold Gallery in Dresden, Germany. The work is one of two newly discovered examples of the master which have excited a decided sensation in European art circles.

The picture first appeared, after hundreds of years of oblivion, in an auction room in Munich, in 1852, when it was sold for 50 guilders, and found a place in the collection of Herr Andrews. In 1854 the King visited this collection, and after close inspection of the work, which had meanwhile been cleaned, he pronounced it an exceptional example of Durer, which opinion was afterward confirmed by several of the leading art critics of Munich.



### CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Cooper & Griffith, 2 East 44th St.—Wedgwood, salt glaze, Lambeth pottery, etc.
- Cottier Galleries, 3 East 40th St.—A collection of 72 original drawings by the "Men of 1830," to Oct. 29.
- Duveen Brothers, 302 Fifth Ave.—Chelsea figures.
- Elite Art Rooms, 8 East 30th St.—Foreign and American paintings from a private collection, to Oct. 29.
- Folsom Galleries, 396 Fifth Ave.—Watercolors by Leslie W. Lee to Oct. 29.
- Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery, 550 Fifth Ave.—Paintings by American artists, to Oct. 29.
- National Arts Club, 119 East 19th St.—Third annual display of advertising art, to Nov. 12.
- Frank Partridge, 741 Fifth Ave.—Historic English furniture. Old Chinese porcelains.
- Powell Gallery, 983 Sixth Ave.—Textiles and draperies by Birdaline Bowdoin and Evelyn Manley, to Oct. 29.

### EXHIBITIONS NOW ON.

#### Barbizon Drawings at Cottier's.

The most interesting exhibition of the opening season is that of some seventy-two drawings by the Barbizon masters and their contemporaries at the Cottier galleries, 3 East 40 Street, where Mr. Fearon has assembled some seventy-two drawings and studies in crayon, and pen and ink by the men of 1830, and a few other such painters as Vollon, Leloir, Fortuny, Harpignies, Marillat, Gros, Daumier, Degas, Cazin, Ingres, Bougereau, Delaroche, and Benouville. The artistic merit and value of these examples are greatly heightened by the taste displayed in their hanging and arrangement.

The memoranda of famous painters have an especial value and interest to their artist-fellows and successors and to the true connoisseur, for they are the side lights upon the mental processes of their makers, and frequently have more of the human touch than the finished works of which they are the inspiration. The present little display gives an opportunity for the study of some of the most effective and beautiful of the drawings of the Barbizon masters. Here are the dreamy, poetical landscapes of Corot, as dreamy in the crayon as the pigment of the later canvases. Especially good are the finished drawings for the *Ville d'Avray* series. Millet, the painter of "the poetry of toil," is as well exemplified in his intensity and feeling, and especially so in the drawing of the young mother preparing the evening meal, that for "The Winnower" and the little study of the "Lobster Pots." Daubigny is best represented by his India ink study of the famous "Chateau Gaillard"—there is a beautiful pen sketch of a landscape by Rousseau, a typical study of a cottage surrounded by trees by Dupré; with another typical one of a "Stormy Afternoon," while Decamps is well represented by a virile finished drawing, "Oxen Crossing a Stream." Outside the Barbizon drawings there are two of his favorite ballet dancers by Degas, a lovely landscape by Cazin, a pencil study by

Leloir of the elder Coquelin as Mascerville, and a fascinating caricature, "Polite Old Age," by Daumier; while Fortuny is represented by a characteristic pen drawing, "Lady with Fan;" Harpignies, by a pen and ink of "The New Bridge, Paris," and Delaroche, by a charming portrait study.

These few notes will give to art lovers and connoisseurs a faint idea of the rarity and beauty of the individual example in this remarkable little display, upon which Mr. Fearon is to be sincerely congratulated.

#### Americans at Montross's.

There are several new pictures in the well selected and arranged exhibition of selected American paintings which forms the opening of the season at the Montross Gallery, No. 550 Fifth Avenue. Among the most striking of these are Hugo Ballin's "Sappho," in his characteristic vein, rich and delicious in color and good in feeling, while somewhat more virile than the artist's former works; J. Alden Weir's "October Day," a big, cool and fresh landscape, and his idyllic "Pan and the Wolf," with charming figures and a good landscape.

Other good works are by Arthur W. Dow, E. J. Steichen, Horatio Walker—his prize picture from the Worcester exhibition of 1907—A. P. Ryder, Jules Guerin, T. W. Dewey, W. L. Metcalf, W. L. Lathrop, Gari Melchers, Alexander Schelling, D. W. Tryon, Henry C. White, and Charles A. Winter.

An exhibition of pictures of Egypt and the Holy Land by Jules Guerin, will be held at these galleries November 2-26.

#### EARLY AMERICAN FURNITURE.

The recent development of interest in early American furniture, glass, pottery and other articles of domestic use and decoration has caused many collectors to give or loan their treasures in these fields to museums where they may be studied by the general public. Quite recently, through the generosity of Mrs. Abraham Lansing, of Albany, the Metropolitan Museum, came into possession of between 30 and 40 pieces of old blue Staffordshire pottery, decorated for the most part with views of historic places or designs commemorating historic events. The museum also has acquired by purchase an interesting group of examples of Colonial glass, including early specimens made at the factory, established by Baron Stiegel in 1762, at Mannheim, Pa.

Of much more importance, however, because greatly wider in scope, is the Ten Eyck gift of English pottery made a short time ago to the Albany Historical and Art Society. This collection comprises about 7000 pieces and, not only contains many rare and valuable examples of early wares, but covers practically all the wares used in America in the Colonial and Revolutionary days, and during the first years of the Republic, and represents practically all the well-known English, and many of the Continental potteries. The collection contains the so-called Lowestoft (the Chinese ware, with which the wealthier families of the newly made States set their tables), in a large variety of examples, many specimens of the tortoise shell and agate wares, products of the curious 18th century craze for imitation, the English potters delighting to make these wares in the likeness of shell and marble, just as the French decorators of the same period painted canvas and wood to look like marble and terra cotta; examples of cream and early salt-glaze ware; of Wedgwood ware, of the Liverpool ware which was the first to be decorated with American scenes; of lustre ware, and of the dark blue Staffordshire.

## DEALERS ON DUVEEN CASE.

Several of the leading dealers in Paris and London, have been interviewed by reporters of the "New York Herald" on the recent sensational arrest of Messrs. Henry J. and Benjamin Duveen, at the instance of Collector Loeb, on charges that their firm has defrauded the Government of duties on imported art works, through undervaluation.

These opinions, in some instances condensed, follow:

#### LONDON DEALERS.

##### Mr. Asher Wertheimer.

"I take it that Collector Loeb must have made a full investigation as a basis for his charges against the Messrs. Duveen before he acted. For that reason I should say the situation looks bad for them. One likes to be liberal in discussing such affairs as this, but in view of the fact of certain members of the Duveen families recently having washed some of their linen in the English courts through a peculiar libel case, which attracted much attention, it would almost seem as if some one acquainted with the inside facts may have communicated with Mr. Loeb before he took action. Judging from the information at hand from the accounts of the course taken in making the arrests, the accused men probably will be fortunate if they get off with anything less than heavy fines. I believe this is the general attitude of established dealers who coincide with my opinion. If any irregularities in connection with the passing of pictures and objects of art through the American customs have prevailed all will be better off if such methods are effectively exposed. European art dealers, as a rule, are very jealous of their reputations for rectitude and fair dealing, for those virtues are the most valuable asset of their stock in trade. That's the reason why all certainly desire that the present cases be sifted to the very end."

##### of Dowdeswell and Dowdeswell.

##### Mr. Walter Dowdeswell.

"I believe the Messrs. Duveen will have an entirely satisfactory answer to the charges. In any case, the arbitrary seizure of the firm's books, the invasion of the premises and the dragging of Mr. Henry Duveen off the *Lusitania* were incidents which were unjustifiable, taking into consideration the standing of the firm and the value of the property held by them in the United States."

##### Mr. Lionel Crichton, of Crichton Brothers.

"It is impossible for anyone save the firm itself to apportion correctly the values of individual articles comprising the collection. It is unfair to question their bona fides in a matter of revaluing without the gravest reasons for so doing. It is difficult to see how these reasons existed in this case. The personal treatment of the Messrs. Duveen was unwarranted."

##### Mr. A. D. Narramore.

"I am sure that the Messrs. Duveen, like the rest of us in the same business, will insist that the charges be sifted to the bottom in order to clear any suspicion which people might harbor toward European dealers in art. Public confidence places the fine art dealer on one or the other side of a dividing line between failure and success. If the public doesn't trust him he might as well shut up shop. I notice that the legal adviser of the Messrs. Duveen in a public statement refers to the service Mr. Henry Duveen rendered the American government in valuing for the customs authorities in New York art wares exported to America by their trade rivals. That begs the present question. I am afraid the Messrs. Duveen are in an awkward position, but whatever the facts the art dealing world will be better off when the whole truth is known. I trust the truth will redound to their credit."

##### Mr. Edward Gorer.

"I believe the whole affair has been greatly exaggerated. To my mind it looks like a very large bubble which will leave nothing at all when pricked. The treatment accorded the accused was certainly very drastic. Mr. Henry Duveen could not have been worse treated had he been an absconding cashier or a convicted criminal trying to escape. He might just as well have been arrested at his hotel or place of business as hauled over the steamship's side."

##### Mr. Otto Gutekunst, of Colnaghi and Co.

"I think the treatment accorded to the Messrs. Duveen by the American authorities was unjustifiable. The American government will do well to turn its attention to industries other than the fine art trade. There is probably far more corruption among the many manufacturing and commercial trades than there ever has been in the comparatively small retail fine art business. But a sensational case in the art field seems to stir up the public more and advertises more effectively those responsible than similar action in the field of usual business. Advertisement seems to appeal to the American official who is mixed up in politics."

##### Mr. Joseph Duveen, of Duveen Bros.

"I am not worrying. The whole thing will fizzle out when the case comes up for trial. I have received numerous cables from friends and clients characterizing the behavior of the American officials as barbarous. It is impossible for the actual purchaser of an entire art collection to fairly apportion the exact amount of purchase money to be set against each item. We make most of our purchases in that manner. It is ridiculous for any one, save ourselves, to say we put a false valuation on any specific object so bought."

#### PARIS DEALERS.

##### M. Fernand Schutz.

"I am astonished at this method of procedure against firmly established business men, the seizure of whose property and arrest without some previous proceeding would in any other country be considered unjustifiable. Such action against an unknown individual might be understood, but when directed against persons of commercial standing like the Messrs. Duveen it seems absolutely impossible to excuse or explain. I fear that the Messrs. Duveen have been made the object of calumnious accusations. In any case the action of the American authorities strikes me as being absolutely too hasty."

##### M. Wildenstein, of Gimpel and Wildenstein.

"I am well aware that the law in America differs greatly from ours and that affidavits which are required make the question of customs laws of more importance than we attach to them here. But the charges brought against the Messrs. Duveen strike me as being absolutely unbelievable, and this is entirely apart from the violence with which the federal authorities carried out two arrests. Even if Mr. Loeb thought it his duty to begin prosecutions he cannot give this as a reason for treating honorable business men like common malefactors by having them arrested and permitting secret service agents to 'raid' their shop. There must be some scheme of revenge behind this, for the Messrs. Duveen were really pioneers in the development of the commerce of art objects with America. They certainly deserve other treatment."

##### Mr. Hamburger, of Hamburger Frères.

"The antiquaries of Paris are proud to count among their number the Messrs. Duveen, and it is surprising to see what value America places on all they have done for that country in the importation of objects of art. A man like Mr. Henry Duveen, who enjoys the esteem of all who know him, should be more highly appreciated. Far from seeking to prejudice Mr. Duveen, America had very much better have shown a proper sense of appreciation and a certain amount of gratefulness for all that he has done there to develop the importation of art objects and to have brought so many beautiful things to the United States."

#### NEW YORK DEALER.

##### Mr. Charles F. Fowles, of Scott and Fowles.

"Whether or not the treatment of the Messrs. Duveen was just or unjust remains to be seen. It does seem to me that the action of the government has been rather harsh so far, but it is unwise to express any opinion on that score, as the authorities may have had good reasons for such action. The government may know things of which the public knows absolutely nothing and the development of his case will be watched with the keenest interest. I do not think, however, that the prosecution will have the slightest effect upon the importation of works of art to this country."

#### A WINSLOW HOMER EXHIBIT.

The Metropolitan Museum of Art is arranging to hold a memorial exhibition of the works of Winslow Homer sometime during the coming winter.



## AROUND THE DEALERS' GALLERIES.

Mr. Edward Bonaventure, with Mrs. Bonaventure and their little daughter, arrived on "La Savoie," October 8, from Paris.

Mr. Roland Knoedler sails from Havre today on "La Provence."

Mr. Joseph Durand-Ruel, with his family, will sail on "La Savoie," from Havre next Saturday.

Mr. Louis Ehrich, accompanied by Mrs. Ehrich, sailed yesterday for New York on the "Augusta Victoria."

Mr. Allan Tooth arrived on the "Cedric" last week.

Mr. Emile Rey, of Seligmann & Co., will sail on "La Provence" from Havre today.

Mr. Herman Schaus, who is greatly improved in health, returned from Europe September 27 on the "Kaiser Wilhelm II."

Mr. Frank Partridge, of London, has arrived recently, to personally conduct an exhibition at his galleries, No. 741 Fifth Avenue, of historic English furniture, and old Chinese porcelains, jades, crystals, etc. The exhibition includes many wonderful pieces of furniture and several rare porcelains, which will delight the heart of the connoisseur.

The Katz galleries, No. 103 West 74 Street, are showing selected paintings by American artists. There are fine examples by Francis Murphy, Robert Minor, William Keith, Bruce Crane, Lewis D. Cohen and Emil Carlsen. There is also a rare Blakelock. The opening exhibition of the season will be paintings by American artists from October 31 to November 15. This will be followed by the Women's Art Club exhibit.

Mr. D. K. Kelekian is showing at his establishment, No. 275 Fifth Avenue, a very fine collection of Persian and Rakka ware of the ninth to thirteenth centuries, which he secured in the Orient the past summer. There are also on view XVI century rugs and tapestries.

Mrs. Julian Edwards, widow of the composer so well known in musical and theatrical circles, whose death occurred recently, has decided to sell her house at Sunnyside, Yonkers.

All the furniture and art collections will be sold at public auction by Mr. James P. Silo, at the Fifth Avenue art galleries, 5th Avenue and 46 Street, October 24 to 29 at 2.30 o'clock.

The Kleinberger galleries, No. 12 West 40 Street, are open for the season. They will show this winter many fine pictures.

## ARTISTS' CARDS.

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The Brooklyn Museum recently acquired a Royal Danish porcelain vase, which is temporarily on view at the galleries of Christian Von Clauson-Kaas, 16 West 33 St., this city. There are other examples of porcelains, faïences and terra cottas from the Royal Danish, generally known as the Copenhagen work, to be seen at these galleries.

An exhibition of 27 water colors of scenes of Santa Barbara and Mexico painted by Leslie W. Lee, is now on at the Folsom galleries, 396 Fifth Ave.

Mr. William Macbeth is showing at his galleries, No. 450 Fifth Avenue, a collection of selected paintings by American artists. The display includes an important canvas by J. Francis Murphy called "November Morning," a new A. T. Van Laer; a fine Chauncey Ryder; and paintings by Henry W. Ranger, Cecilia Beaux, William Keith, F. Ballard Williams and others.

The Anderson Auction Company announce the sale at their galleries, No. 12 East 46 Street, on the afternoons of Wednesday, Thursday, and Friday, of next week, of the library of Alexander Herzog. Next Friday evening, October 28, they will sell rare Americana, scarce portraits, maps, rare colored views of New York, views of Nashville, Tenn., Cleveland, St. Paul, and Philadelphia; also portraits of John Brown, Franklin, Washington, and others.

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